DOCUMENT RESUME

ED 099 834 CS 201 281

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TITLE What You've Always Wanted to Know About Yearbook Advising, But Were Afraid to Ask or Suggested Plans for the First Few Weeks of Yearbook Organization.
PUB DATE Aug 72
NOTE 12p.

EDRS PRICE MF-$0.75 HC-$1.50 PLUS POSTAGE
DESCRIPTORS Financial Support; *Journalism; *Layout (Publications); Photography; Printing; *Production Techniques; Secondary Education; Student Publications; Teaching Guides; *Yearbooks

ABSTRACT

This document briefly outlines methods for planning the high school yearbook from staff selection through final printing. After a way of determining the layout of the yearbook by sections is presented, procedures for budget planning, additional costs, yearbook promotion and sale, photography, design, copy, and binding are discussed. The document concludes with a list of references and a glossary of terms used by yearbook staff. (RB)

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"WHAT YOU'VE ALWAYS WANTED TO KNOW ABOUT YEARBOOK ADVISING, BUT WERE AFRAID TO ASK"

or

Suggested Plans for the First Few Weeks of Yearbook Organization

Niki Economy

August, 1972

CS 201 281

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Congratulations! You have been selected to advise the publication of the high-school yearbook! Needless to say, you are in for a lot of WORK, but with it will come the personal satisfaction of associating closely with a select group of students in the common cause of producing a true "labor of love."

Sure, you're perplexed, confused and slightly excited at the prospect of your new "mission." Where do you begin? What is a good layout? What is a ladder? How do you get copy to fit the allotted space? What's THE trend in today's yearbook? These and many more questions are probably running through your mind.

Well, RELAX, Things really aren't as bad as they seem! Naturally, there are new things to be learned and certain techniques to be followed, but with the help of your yearbook representatives and your publications consultant, your job can be less chaotic.

You, as adviser, regardless of your journalistic background and experience, will be called upon to assist with every phase of production--from layout and copy-writing to finances and distribution. In order to be prepared for the oncoming ventures, some hopefully helpful suggestions are offered in this guide in an attempt to present a very concise but composite view of the steps in the production of the high-school yearbook.

If I can be of any assistance at any time, please feel free to call me at 621-3073 (office or at 371-5809 (home).

Good luck in your new endeavor and have a wonderful year!

Niki Economy
Publications Consultant

YEARBOOK LADDER

* - Signature (end of)
C - Natural Spread

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I. Select and organize your staff. The method of selecting and the number of students needed will vary with each school's needs. It is advisable, however, to have a junior cub staff from which to select the senior staff. The types of positions will depend on what works best with each school, but the editor, business manager, section co-editors method seems to be the most workable. In most cases, your staff probably has already been appointed by the former adviser and positions probably have already been appointed.

II. Prepare your budget very carefully, considering ALL possibilities for financing. Yearbook costs have soared astronomically in recent years, so you are working with thousands of dollars. Know your limitations before planning extravagent production extras. Always be in constant communication with your school principal concerning finances and additional costs.

III. Review your yearbook contract very carefully with your company representative. It is essential that you understand every phase of the contract (especially the fine print) and that you are aware of the following:

A. Deadline commitments (the number of pages due per deadline, the dates they are due and the penalties for missing any deadlines).

B. Number of pages allotted and possible extra charges for the setting of index pages. Extra pages are usually sold in 8 or 16 page quantities, never by single pages.

C. Cover and binding specifications. This can be your biggest cost item. Be aware that special fabric, embossing, special designs, more than one applied color, printing on the backbone and personalized covers involve a considerable amount of additional expense if not provided for in your present contract. Be certain that you are in proper communication with your company representative concerning these extra costs. They add up quickly.

D. Total number of books ordered. This, of course, may change, but know what the cost per additional book is and be aware of the final order deadline (usually in November or December for spring delivery).

E. Provisions for color (both 4-process and spot color). Some companies offer a free color page with certain deadline

commitments. Most color must be in by November and is extremely expensive. Costs usually run per picture rather than per page.

F. Additional costs. These include everything not specified in your contract and involve special effects, special type, art work, spot color per flat, die-cuts for cover design, special paper, proofreading charges, etc. Very few special services are offered free!.

G. Delivery conditions -- when and how and who assumes transportation costs, if any.

H. Total amount to be paid and the terms of payment. Some companies require a $1 per book down payment in early fall. Others may offer a 3 to 4% discount for early payment of the balance or for a 3-year term contract. Be sure you are taking full advantage of all possibilities.

IV. Establish divisions of the book (which will not change drastically, if at all, from year to year) and prepare the ladder of the book. This is a page-by-page plan of the book (refer to sample that follows). Be certain that you have provided nearly equal representation for all areas, not slighting academics, for example, to play up sports merely because your school is sports oriented. Layouts should then be drawn and approved and kept in the dummy. Always begin by critiquing the present book very carefully in all areas and aiming at improvement and new approaches.

V. Establish all deadlines and sub-deadlines for the year with your editor and decide what pages are to go in for each one. Your editor should establish sub-deadlines for layouts, picture-taking, enlarging, copy writing and final preparation way in advance of each company deadline to allow for proper checking. Most companies subtract one day from delivery date for every day late on a deadline. They seldom kid about it, either.

VI. Make arrangements for sales promotions if book is to be sold on a subscription basis, and organize your advertising campaign, if your book solicits ads. This is also the time to consider additional fund-raising possibilities if your budget is limited. (Car washes, candy sales, paper sales, picture sales, personalized yearbook sales, plastic cover sales, etc., etc., etc.,)

VII. With your professional photographer, arrange for the various class portraits--how and when they are to be taken and the arrangement for selling student packages.

VIII. Establishment of theme, cover design should be under consideration. Cover orders are usually due in November, and if any color is to be used in the Opening Section or on the Division Pages, that color is also due in November (for spring delivery).

IX. Decide on the layout design to be used (mosaic, mondrian, modular or 3-column) and review layout techniques with your staff. If assistance in instruction is needed in this area, please feel free to ask.

X. In planning your book, keep several important objectives in mind:

A. Your book should reflect the school for the present year, and every effort should be made to promote its image. "Telling it like it is" is important in today's books, but so is "playing up the positive." Always keep in mind that a yearbook is forever and every attempt should be made to assure accuracy and proper coverage of all events and groups.

B. The purpose of the yearbook is to record the history of one particular year in one particular school and that history should be treated honestly, sensibly, objectively and carefully. (Making excuses for a team's poor season is not accurate reporting, but neither is criticizing them for a poor showing).

C. The yearbook is not only a memory book but it is also a good public relations item for the school and it should give the "outsider" an accurate and favorable impression of what's happening in that building.

D. Because of the thousands of dollars invested in its production, the yearbook should be well-planned and responsibly executed. It can provide worthwhile educational training to staff members who are dedicated to the cause, and it should be worth every cent the school and student body have invested in it. Don't be satisfied with mediocrity.

XI. Modern yearbook and journalistic trends call for simplicity and sophistication in layout design--no more hap-hazard pasting of pictures and copy on a page without plan.

A. Select one layout style you prefer to follow and carry it out through every section. (Opening section and division pages can establish their own patterns).

1. Mosaic--patterned around cluster of pictures with white space and copy on the outside.

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2. Mondrian--a variety of positive shapes with a consistency of what space in between.

3. Modular--a variety of rectangular shapes within a blocked area.

4. Column--strict adherence to the 3 columns per page.

B. Whatever the style, always work with double-page spreads (never by single page) and include the 5 layout elements on every spread:

1. Pictures
2. Copy block
3. Headline
4. Captions
5. White space

C. External and internal margins should be consistently maintained throughout the entire book.

D. Student art work (unless it is first-class and professional looking) should be avoided. Concentrate on excellent photography and special effects (conversions, etc.)

E. Odd-shaped pictures are outdated as are baby pictures, funny captions, class wills and prophecies and plain snapshop pages. The emphasis should be on good photo-journalism, supplemented by concise, well-written copy which records the history and a pleasing display of all the elements.

XII. Because photography is one of the most important elements of the book (it can make or break your book), well-trained student photographers are essential.

A. Good composition requires that the picture tell a story, record an event or reflect a mood.

B. Poor quality prints (out of focus, over-or under-exposed, scratched, grainy, etc.) should NEVER be used. A print will lose 1/3 of its original quality in reproduction, so don't be misled into thinking its quality will be improved through printing.

C. Good cropping (the elimination of excess background) of all pictures is essential to the success of your photography and layouts. Closing in on a facial expression or focusing on the most important part of the picture will convey the story more effectively. If your school can afford it, it would be advisable to use Scale-o-graphs for easy cropping. (Cost--$14 each).

D. Avoid the use of Polaroids unless it is a matter of financial restriction.

XIII. Despite staffs' aversion to writing it, copy is an essential supplement to layout and photography. It must tell the who, what, where, when, why and how of the year. It also serves as a vital display element.

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A. Before any copy is written, it is necessary to determine the style of type, the amount needed per spread and the style of writing which will appeal to your readers.

B. The layout should be complete before your final copy is prepared.

C. Type styles and sizes (8, 9, 10 or 11 point) will determine the characters per line and the number of lines per block. Copy should fit the allotted spaces at all times.

D. Copy widths should be consistent throughout the book. Generally it should be kept short and to the point. A lot of copy will repel most readers.

E. The copy should never editorialize or make excuses or cast unfavorable light.

F. It should always play up the NEW aspects of every area and should be journalistically constructed with the most important information first.

G. Consider the use of casual copy for readability.

H. Copy for the Opening Section and Division Pages should be of an exceptional caliber and should develop the theme effectively.

XIV. The yearbook of the Seventies is a far cry from the books of the past. They are sophisicated and exciting, and above all, they are constantly changing. Some of the new trends include:

A. Screened photographic effects.

B. Special effect and mood photography.

C. Use of special textured paper in special sections.

D. Well-developed Opening Sections which take a stand or convey a message.

E. Practical use of spot color for emphasis.

F. Feature spreads that tell a story or offer a commentary on some vital phase of school life.

G. Modern and varied typography.

H. Whatever effects are used, they should not be overdone. If they are, their primary effectiveness is lost. Do not rely on special effects to lure your reader--concentrate on a pleasing presentation of the year's events, creatively but journalistically presented. That is what readers will look for as they look at their book years from now. Remember--simplicity is always the key to success.

XV. The successful adviser must have available certain references and current publications for up-dated trends. A helpful library should include:

A. Yearbook Editing and Management, C. J. Medlin
B. The Photo, Irving Lloyd
C. Life and Look as Guides to Yearbook Layout
D. Photolith Magazine (published monthly by National School Yearbook Association, Memphis, Tennessee)
E. Scholastic Editor, (National Scholastic Press Association, University of Minnesota, Minneapolis, Minnesota)
F. Rating services provided by each of the 3 press associations
G. Membership in the Kansas Organization of Publication Advisers

artwork: Drawings, charcoals, watercolors, any pictorial art or design.

bleeds: Pictures which extend beyond edge or edges of the page; go beyond prescribed margin and are trimmed even with the edge of paper.

candids: Unposed, casual pictures.

caption: Supplementary line or lines of copy above or below picture. (See cutline)

copy: All written material. copy block: area shown in dummy as amount of space to be occupied by type (copy).

copyread: Checking of copy by copyreader, editor or staff member to assure accuracy and consistency with style sheet.

cropping: Marking a photograph to indicate the part desired for enlargement or reduction; trimming away background, foreground, sides of a photograph to remove parts that do not contribute to the center of interest. cropping squares: L-shaped measure used for cropping proportionately.

cutline: Copy accompanying, supplementing a picture. Identifies people answers reader's questions (who, what, where, when, why, how)

deadline: A time limit set for all copy, layouts, photographs to be sent to printer; we have 5-6 deadlines within each major deadline.

division page: One or more pages separating major divisions of content.

dummy: Detailed plan or "blueprint" of entire yearbook.

duotone: Process by which a picture is printed in black and a second color, giving the printed page the appearance of two-color printing.

glossy: Shiny pictures which are required for good reproduction.

gutter: Inner space between two facing pages; binding fold.

headline: A kind of title for a page or spread. news head: Follows rules for newspaper-type heads--subject, verb, or elliptical composition. label or tag: one or two words used as title. running head: Starts on left-hand page and finishes across gutter on right-hand page.

index: Detailed listing of every name that appears in book, together with page number where it can be found. Lists activities, too.

layout: Plan for pleasing arrangement (according to certain principles) of body type, display type, pictures and white space.

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ladder: Two columns of numbers with a number for each page in yearbook. Shows double-page spreads. Numbers begin on right side and end on left. Odd numbers are right-hand pages; even numbers are left hand.

margin: White space (border of white) around a page.

natural spread: middle of signature; no loss of picture in the fold.

overprinting: Printing over a picture; black printing over light area.

pasteup: (verb and noun) All components of a page mounted on a backing sheet ready to be sent to the printer.

proof: Sample impression of type and pictures for purpose of checking typesetter's accuracy and quality.

reverse printing: Printing that comes out white on a dark picture.

style sheet: Set of typographical, grammatical rules and forms for use of staff to assure consistency and uniformity.

signature: Folded printed sheet forming one section of a book. Usually 16 pages, but may be in multiples of 4, 8, or 32 pages.

spine: Backbone. The back of a bound book connecting the two covers.

spot color: Use of one or more colors on a page to add effectiveness; may be in art work or blocks or designs.

spread: Two facing pages. All layouts planned on basis of double page spread.

theme: Central idea or concept; narrative thread that unifies or coordinates the parts or divisions of the yearbook.

wheel: Proportional scale used for enlarging or reducing pictures.

white space: Area of printed matter not covered by type or pictures.

widow: A left-over word in a last line of a caption, cutline, or body copy; a line of copy or type consisting of only one word or part of a word.